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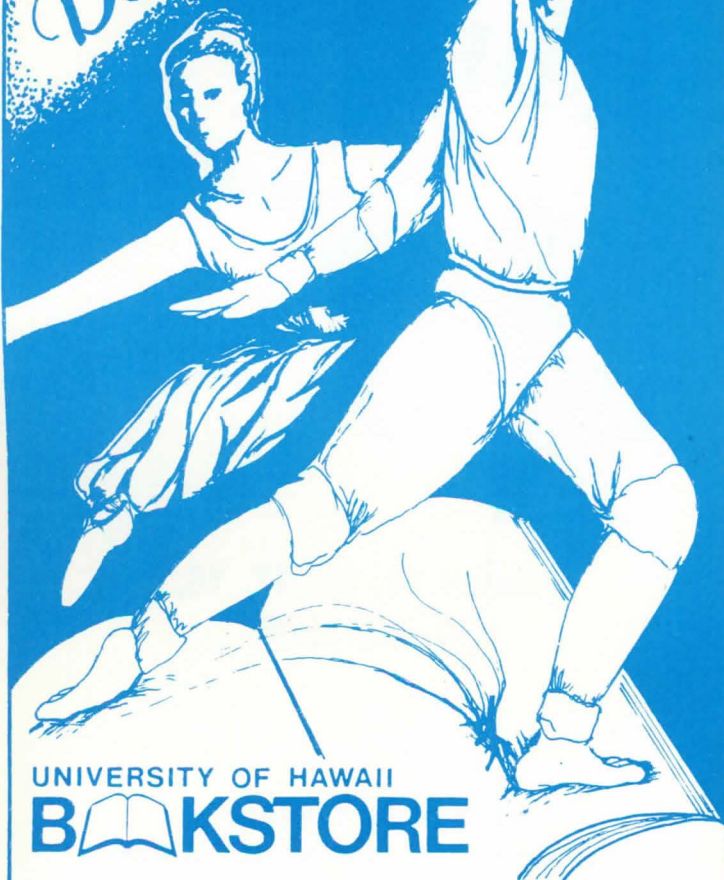


March 11, 12, 17, 18,
19, 20, 1988

Kennedy Theatre
University of Hawaii at Manoa
Honolulu, Hawaii

UNIVERSITY OF HAWAII
PRESENTS

Spring Dance Concert



UNIVERSITY OF HAWAII

BKSTORE

MON-FRI 8:15AM-4:45PM
SAT 8:15AM-11:45AM



As the new Director of Dance at UH, it is my pleasure to welcome you to the Spring Dance Concert, our major presentation of the year. This program was designed to involve UH Dance students as well as showcase faculty choreography. The broad range of technique, theatrical styles, production work and design not only demonstrate the scope of concert dance as an art form, but also serve to challenge our young dancers by increasing their movement vocabulary and artistic range.

It is an honor to join a faculty, program and department of both national and international reputation, and I look forward to strengthening this reputation in Hawaii and elsewhere. Much of the Dance Program's growth and recognition has been a result of special efforts by the Friends of Dance at Manoa to support our educational and artistic goals. I wish to acknowledge these special individuals and hope tonight's performance might encourage others to help support and nourish talented UH dance students.

On behalf of the faculty, students, and production staff and crews who conceived, rehearsed and designed this evening's program, I would like to thank you for sharing your evening with us. It is my hope that our artistic offerings will both excite and impress you with the many talents at the University of Hawaii.

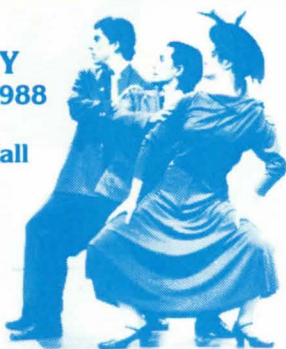
Judy Allen
Judy Allen
Director of Dance

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Our Next Production

**OATH TO FREEDOM
PANATA SA KALAYAAN**

April 22, 23, 28, 29, 30 and May 1

Under the direction of Chris Millado and Lutgardo Labad, guest artists from the Philippines, this play is a spirited assortment of scenes incorporating drama, music and dance that depict the struggle for democracy in the Philippines. It dramatizes the plight of the urban and rural poor as well as the events that have taken place within the past several years.

The Kennedy Theatre Box Office opens April 11; telephone 948-7655 for ticket information.

The University Theatre 1987-88

Brian Clark-Kenton's **TALKING STORY**

directed by Tamara Hunt

September 25, 26, 27

William Shakespeare's **A MIDSUMMER NIGHT'S DREAM**

directed by Terence Knapp

October 23, 24, 25, 29, 30, 31 and November 1

YOUNG CHOREOGRAPHERS

November 4, 5, 6, 7 and 8

Caryl Churchill's **TOP GIRLS**

directed by Juli Thompson

December 4, 5, 10, 11, 12, 13

(A Special Project of the Department of Drama and Theatre)

JIM GAMBLE AND HIS PUPPETS

January 16 and 17

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

directed by Glenn Cannon

February 12, 13, 14, 16, 17, 18, 19, 20, 21

SPRING DANCE CONCERT

March 11, 12, 17, 18, 19, 20

AUNT DAN AND LEMON

directed by Ryan Page

March 31 and April 1, 2, 3

OATH TO FREEDOM, contemporary Filipino drama

April 22, 23, 28, 29, 30 and May 1

(A Special Project of the Department of Drama and Theatre)

SHAKESPEARE BIRTHDAY SHOW XVII

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Department of Drama and Theatre College of Arts and Humanities University of Hawaii at Manoa

Faculty:

James Brandon, *Chair, Asian Theatre*
Judy Allen, *Director of Dance, Modern Dance, Dance Composition*
Mark Boyd, *Technical Theatre (on sabbatical)*
Glenn Cannon, *Director of the Theatre, Acting, Directing, TV/Film*
Dennis Carroll, *Director of Graduate Studies, Film, Playwriting, Theory*
Steven Chatfield, *Kinesiology, Modern Dance*
Joseph Dodd, *Scenic Design*
Sandra Finney, *Costume Design*
Peggy Gaither, *Modern Dance, Dance Composition*
Sandra Hammond, *Ballet, Dance History, Theory (on leave)*
Tamara Hunt, *Director of Children's Theatre, Creative Drama, Puppetry, Theatre for Children*
Terence Knapp, *Acting, Directing, Voice*
Edward Langhans, *Theatre History, Research*
Roger Long, *Director of Undergraduate Studies, Asian Theatre, Acting*
Marcia Sakamoto Wong, *Modern Dance*
Juli Thompson, *Dramatic Literature, Theory, Directing*
Elizabeth Wichmann, *Director of Asian Theatre, Asian Theatre*

Staff:

Marty Myers, *Theatre Management*
Paul Palmore, *Technical Theatre*
Mary T. Thompson, *Costume Shop Manager*
Terri Roberts, *Stenographer*
Nancy Takei, *Secretary*

Graduate Assistants:

Cornelius Carter (*Modern Dance*), Douglas Gordy (*Asian Theatre Journal*), Stan Kaye (*Technical*), Scott Lancaster (*Computer*), Cathleen Mang (*Special Projects*), Katherine Mezur (*Asian Theatre*), Stephanie Palombo (*Modern Dance*), Gregg Richardson (*Asian*), Sharon Rowe (*Ballet*), David Stamsta (*Costume*), Debora Stoll (*Technical*), Steve Wagenseller (*Outreach*).

Special Assistants:

Tracy Anderson (*Acting*), Alan Hunley (*Technical*), Mary Parham (*Publicity*), Brian Shaughnessy (*Directing*).

Lecturers:

Allen Cole (*Acting*), Dale Daigle (*Acting*), Harriet Glass (*Introduction to Dance, Dance Improvisation*), Alaine Haubert (*Ballet*), Jacqueline Kellett (*Creative Movement for Children*), Jaye Knutson (*Ballet*), Joyce Maltby (*Acting*), Olava Menczkowski (*Modern Dance*), Timothy Slaughter (*Creative Drama*), Pam Viera (*Acting*).

For academic information on the Dept. of Drama and Theatre and Dance call 948-7677.

Spring Dance Concert

Production Director, **Peggy Gaither**

Lighting Designer, **Debora Stoll**

Technical Director, **Paul Palmore**

Costume Designer, **Sandra Finney**

ORDER OF PERFORMANCE

Pas de Quatre
Voices From Under the Skin
For the Record
Twosurvive

Intermission

Just Play
Gavotte Pavlova
Swing

(NOTICE: Smoking is not allowed in the auditorium, nor may photographs or recordings be made during the performance.)

PROGRAM NOTES

PAS DE QUATRE (1845)

Choreography: Jules Perrot by Anton Dolin; reconstructed by Jaye Knutson from the Labanotated score, by arrangement with the Dance Notation Bureau

Music: Cesare Pugni

Artistic Director: Jaye Knutson

Rehearsal Director: Hilary Crampton

Dancers:

The roles of Marie Taglioni danced by Jaye Knutson, Fanny Cerrito danced by Anne Yamamoto, Carlotta Grisi danced by Hina Schramel and Lucile Grahn danced by Christina Higa.

Pas de Quatre was the result of a daring plan to unite in one divertissement four of the greatest ballerinas of the 19th century. The pas was so ingeniously constructed that the skills of each ballerina were displayed without offending the pride of any of the others. Taglioni was most noted for her exquisite grace and lightness; Grahn, for her breadth and youthful vigor; Grisi, coquettish vibrancy; and Cerrito, for her speed and turns. A spectacle unique in the annals of theatre, *Pas de Quatre* has become a showcase for promising young dancers.

VOICES FROM UNDER THE SKIN (1988)

Choreography: Tandy Beal

Music: Jon Scoville

Dancers: Cornelius Carter, Hilary Crampton, Susan Marx, Benjette Murray, Chris D. C. Ramos, Carol Wong

(Also appearing: Aaron Banuilos, Phil Couch, Jennifer Erquiza, Joanna Filbert, Christina Higa, Cheryl Kohashi, Stephanie Palombo, Sharon Rowe, Hina Schramel, Desiree Williams, Ann Yamamoto)

Tandy Beal and Jon Scoville both served as guests on the UH faculty for one month in the fall of 1987.

Tandy Beal tours internationally as choreographer and performer with her own Tandy Beal & Company.

Jon Scoville is acclaimed for his music compositions and his specialization in teaching music for dance.

FOR THE RECORD (1988)

Choreography: Marcia Sakamoto with Cornelius Carter

Sound Design: Marcia Sakamoto (Poem: Christopher van Wyck, recited by John Unterecher; Music: Franz Schubert)

Dancers: Cornelius Carter and Phil Couch

"... who never made it out of the doors, leave their spirits hanging in the air, which never can be cleaned."

— Mongane Serote

TWO SURVIVE (1988)

Choreography: Steven Chatfield

Sound College: Steven Chatfield (Excerpts from compositions by Halim El-Dabh, Otto Luening, Priscilla McLean, Dieter Schnebel and Vladimir Ussachevsky)

Dancers: Chris D. C. Ramos and Melanie Yokoyama

TWOSURVIVE grew and matured in concept and in form as a collaboration. Debora Stoll's empyreal perspective of life on

earth, Sandra Finney's ability to concretize the abstract, and Chris Ramos and Melanie Yokoyama's tireless efforts, natural gifts and inspired contributions have helped TWOSURVIVE to survive. Special thanks to them all.

JUST PLAY (1988)

Choreography: Peggy Gaither

Sound Collage: Paul Palmore (Music by Mark Isham, Chic Corea, Paul Palmore and Daniel Glass)

Dancers: Aaron G. Banuelos, Debra Toy Bressemer, Cornelius Carter, Jennifer Erquiza, Benjette Murray, Chris D. C. Ramos, Lydia Smith-Lenardson, Carol Wong, Lois Yamauchi.

GAVOTTE PAVLOVA (1913)

Choreography: Ivan Clustine, staged by Sandra Hammond

Music: Paul Lincke

Dancers: Alaine Haubert and Steven Chatfield. Sharon Rowe, understudy.

Anna Pavlova's second most popular dance (after *The Swan*) was the *Gavotte Pavlova* which premiered in New York City at the Metropolitan Opera House on November 3, 1913. It has been reconstructed from notes made by Lola Menzeli, a member of Pavlova's company, by Professor Frank W. D. Ries of the University of California, Santa Barbara. Reconstruction included the bows taken after performance — a Pavlova specialty. The design of the costumes is based on the original design by Serge Oukrainsky.

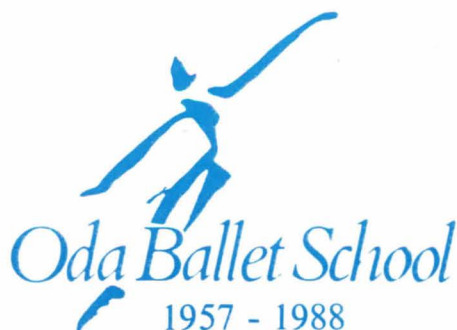
SWING (1981)

Choreography: Judy Allen

Music: Russ Morgan and his Orchestra

Dancers: Aaron G. Banuelos, Cornelius Carter, Hilary Crampton, Jennifer Erquiza, Joanna Filbert, Cora Fonseca, Andrew Alan Grant, Jaye Knutson, Cheryl K. Kohashi, Benjette Murray, Stephanie Palombo, Chris D. C. Ramos, J. M. Rebudal, Sharon Rowe, Lydia Smith-Lenardson, Desiree Williams, Carol Wong, Melanie Lani Yokoyama

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Stage Crew: Diane Jackson, Patrick Fujioka, Elsa Payumo

Master Electrician: Stan Kaye

Set Up Crew: Alan Hunley, Brian Gilhooly, and students of Drama 101 and 240

Costume Construction: Casey Dinmore, Francesca O. Morei, David Stamsta, Yvonne Thai, Maile Yamanaka, students of Drama 101, 200 and 240.

Costume Crew: Troy Okumura, Kari Kimura, Melinda Orian, James Chong, Jr.

Hairstylist on Swing: Sheri Lee

Box Office: Chris Ivanyi, Assistant Manager; James Au, Cade Christensen, Maria Glanz, Jacqui Gomes, Troy Okumura

Publicity: Mary Parham, Director; Ron DeHart and Cord Christensen

House Manager: Gene Shofner

About The Student Cast and Crews

DESIGNER

DEBORA STOLL, MFA candidate in Design.

DANCERS

AARON G. BANUILOS (BEACHES), BFA major in Dance.

DEBRA TOY BRESSEM, Unclassified graduate student in Dance.

CORNELIUS CARTER, MFA candidate in Dance.

PHIL COUCH, BA major in Drama and Theatre

HILARY CRAMPTON, MA Candidate in Dance.

JENNIFER ERQUIZA, BFA major in Dance.

JOANNA FILBERT, BFA major in Dance.

CORA FONSECA, BA major in Dance.

ANDREW ALAN GRANT, MS candidate in Speech Pathology.

CHRISTINA HIGA, BA undeclared major.

JAYE KNUTSON, MA candidate in Dance.

CHERYL KOHASHI, BA major in Liberal Studies/Arts Administration.

LYDIA SMITH LENARDSON, BFA major in Dance.

SUSAN MARX, BFA major in Dance.

BENJETTE MURRAY, BA major in Communications/Dance.

STEPHANIE PALOMBO, MFA candidate in Dance.

CHRIS D. C. RAMOS, BFA major in Dance.

JEFF M. REBUDAL, BA major in Journalism.

SHARON ROWE, MFA candidate in Dance.

HINA SCHRAMMEL, BA major in Drama and Theatre.

DESIREE WILLIAMS, BFA major in Dance.

CAROL WONG, BA major in Dance.

ANN YAMAMOTO, BA undeclared major.

LOIS ANN YAMAUCHI, Unclassified graduate student in Psychology.

MELANIE YOKOYAMA, BE major in Elementary Education/Dance minor.

TECHNICAL CREW

TAMMY ANDERSON, BA major in Drama and Theatre.

PATRICK FUJIOKA, BA major in Drama and Theatre.

DIANE JACKSON, BA major in Drama and Theatre.

STAN KAYE, MFA candidate in Design.

JOSEPH R. KENWOLF, MA major in Drama and Theatre.

NATALIE MCKINNEY, BA major in Drama and Theatre.

ELSA PAYUMO, BA major in Drama and Theatre.

BETTY SANCHEZ, BA major in Drama and Theatre.

MARGIE WELCH, BA major in Drama and Theatre.

COSTUME CREW

FRANCESCA O. MOREI, BS major in Fashion Design.

INGER SEVERSON, BS major in Fashion Design.

DAVID STAMSTA, MFA candidate in Directing.

YVONNE THAI, BS major in Fashion Design.

BOX OFFICE

CHRIS IVANYI, BA major in Drama and Theatre.

JAMES AU, BA major in Philosophy.

CADE CHRISTENSEN, BA major in English.

MARIA GLANZ, BA major in Drama and Theatre.

JACQUI GOMES, BA major in pre-Travel Industry Management.

TROY OKUMURA, BA major in Drama and Theatre.

PUBLICITY

MARY PARHAM (Director), PhD candidate in Asian Theatre.

RON DEHART (Assistant Director), BA major in Speech.

CORD CHRISTENSEN, BA major in English.

ACKNOWLEDGEMENTS

Mark Boyd, Jack Unterecker, Harriet Glass, Terri Roberts, Michiko Ueno, Beth Finke, June Gibson, Olava Menczkowski, Elizabeth Wichman, Margot Jones, Jill Toyofuku



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xiii. The *Pas de Quatre* (London, 1845)

L to R: Carlotta Grisi, Marie Taglioni, Lucile Grahn, Fanny Cerrito

Lithograph by T. H. Maguire from a drawing by A. E. Chalon

A Backstage Look at the Original PAS DE QUATRE

Producer Benjamin Lumley had a formidable task ahead of him when, in 1845, he assembled the greatest ballerinas of the time for a single performance. According to ballet historian Ivor Guest in his book, *The Romantic Ballet in England*:

"Having soothed as best he could the animosities of the four dancers by much coaxing, flattery and supplication, Lumley succeeded in warming his idea into life . . . Each danseuse was to shine in her peculiar style and grace to the last stretch of perfection, but no one was to outshine the others . . .

At the last moment, a quarrel broke out between Cerrito and Grisi. All were agreed that Taglioni should be given pride of place and dance the last variation, but both Cerrito and Grisi claimed . . . second place. According to Taglioni, it was Cerrito who started the quarrel. Grisi stamped about the stage in a violent rage, calling Cerrito 'a little chit'. Lumley's decision was worthy of Solomon: 'Let the oldest take her unquestionable right to the envied position.' The effect was miraculous. The ladies tittered, laughed, drew back, and were now as much disinclined to accept the right of position as they had been before eager to claim it. The ruse succeeded; the management decided the order of the ladies, and the *Pas de Quatre* was performed on the same night before a delighted audience, who little knew how nearly they had been deprived of their expected treat."

—Mary Parham

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